INK, PRESS, REPEAT

2016

NATIONAL JURIED
PRINTMAKING AND
BOOK ART EXHIBITION

ACKNOWLEDGMENTS

It is truly gratifying to present the 2016 *Ink, Press, Repeat: National Juried Printmaking and Book Art Exhibition*, a recurring initiative that has flourished since its inception in 2001. In those fifteen years, the exhibition has expanded in scope from a regional to a national showcase and drawn increasing interest and attention. Forty-eight artists hailing from sixteen states present sixty artworks in this year's vibrant and dynamic iteration. We are grateful for the participating artists who invested significant creativity in the artworks on view here.

In recent years, we have invited jurors from different realms of the printmaking field, including print curators, dealers, scholars, and publishers. This year, we were delighted to engage master printer Phil Sanders as the 2016 exhibition juror. We value his deep expertise in technique, as well as the seasoned perspective gained from his tenure at the prestigious Robert Blackburn Printmaking Workshop.

Gallery Manager Emily Johnsen spearheaded and adeptly coordinated this exhibition and publication from start to finish. Visual Resources Curator Heidi Rempel provided project support and valuable editing assistance. We are highly fortunate to collaborate with award-winning graphic designer Professor Thomas Uhlein on the conception and production of this publication.

I extend special gratitude to numerous individuals at William Paterson University for their encouragement and support of the University Galleries, including Dr. Kathleen Waldron, President; Dr. Warren Sandmann, Provost and Senior Vice President of Academic Affairs; Dr. Stephen Hahn, Associate Provost and Associate Vice President of Academic Affairs; Daryl J. Moore, Dean of the College of Arts and Communication; and Loretta McLaughlin-Vignier, Associate Dean of the College of Arts and Communication.

Finally, we are grateful for continuing support from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts.

Kristen Evangelista / Gallery Director



JUROR'S STATEMENT

Printmaking as a medium can be thought of as the offspring of sculpture and drawing. Its three-dimensional mindset of combining and recombining parts and physicality of gouging, scraping, and burnishing a surface reflect its sculptural heritage, whereas its two-dimensional output and autographic nature directly mirror the lineage of drawing and painting. Printmaking diverges sharply from its parents with the ability to replicate itself. Editioning is not a requirement of printmaking, it is a possibility, a byproduct of the process allowing for the amplification of the artist's voice and a more lasting legacy.

The diversity of works in this exhibition demonstrates that contemporary printmakers are embracing the medium for its unique qualities and have not thrown away old techniques as new tools and processes are developed. Rather, they add new tools to an ever-expanding toolbox, combining traditional and contemporary ideas to engage the viewer in conversation with the work.

The title of this exhibition, *Ink, Press, Repeat*, is not just how an individual work is made, it is a call to carry on the tradition of sharing one's thoughts and ideas with others. The guiding force behind selection was artistic mastery of craft allowing process to be a supporting detail not a defining element: works of art that happen to be prints. These artists have taken advantage of the unique qualities in printmaking, propelling the medium forward. They are tied together by each artist's individual commitment to be true to their own voice and desire to communicate it with precision.

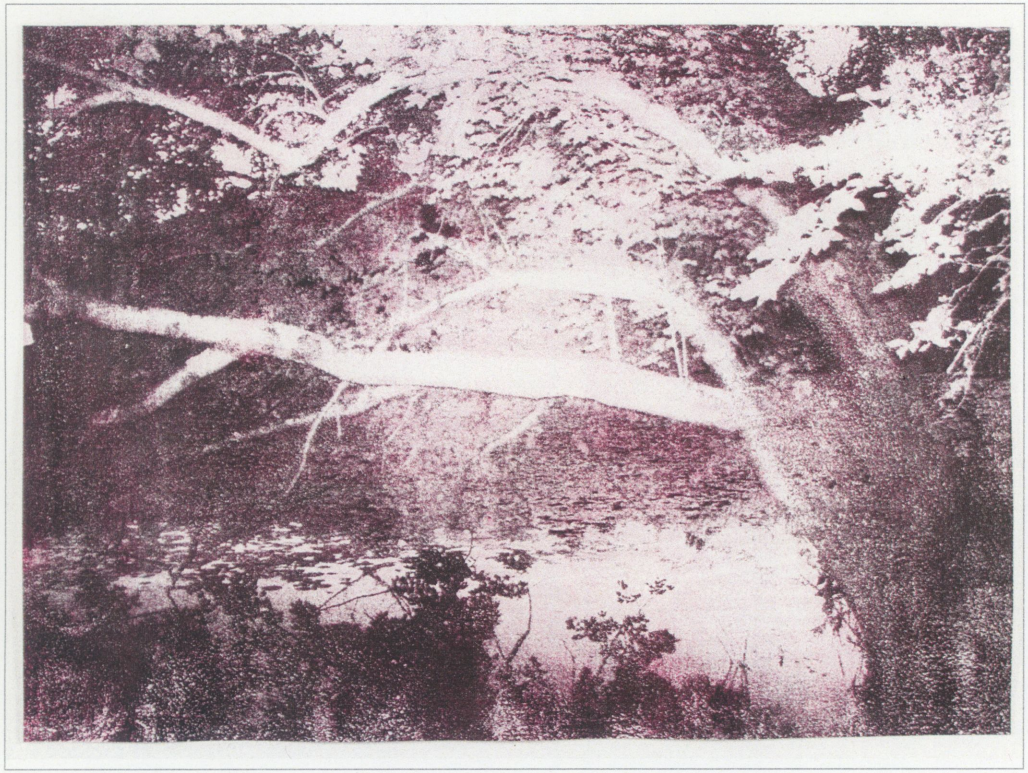
About The Juror

Phil Sanders is the Founder/Director of PS Marlowe, a creative services consultancy firm and publisher of fine art projects. Former positions include: COO of The Elizabeth Foundation for the Arts, Director/Master Printer of Robert Blackburn Printmaking Workshop, and Master Printer/ Studio Manager for ULAE. Sanders has taught business and studio courses at Stanford University, San Francisco State University, and Penland School of Crafts and trained printers at David Krut Workshop, Johannesburg, SA, Flying Horse Editions, Orlando, FL, and RBPMW in NYC. Sanders' own artwork is contained in the public collections of The Metropolitan Museum of Art, Yale University Art Gallery, University of New Mexico Fine Art Museum and the Pizzuti Collection, among others.

PRIZE WINNERS

Grand Prize

GLEN **BALDRIDGE**

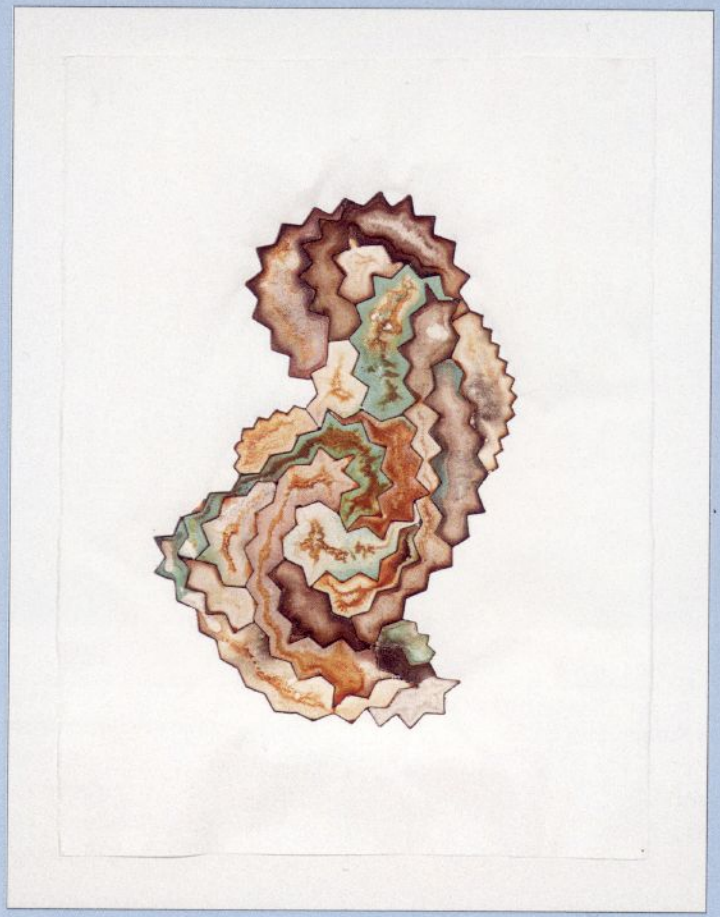


Narrow Water, 2014
Watercolor, powdered graphite, and silkscreen on handmade paper
27 x 37 ½ inches
30 x 41 ½ inches (framed)
Courtesy of the artist, Klaus Von Nichtssagend Gallery, and Halsey McKay Gallery

Also included in the exhibition
Happy Trails, 2014
Watercolor, powdered graphite, and silkscreen on handmade paper
27 x 37 ½ inches
30 x 41 ½ inches (framed)
Courtesy of the artist, Klaus Von Nichtssagend Gallery, and Halsey McKay Gallery

1st Place

TERRY **CONRAD**

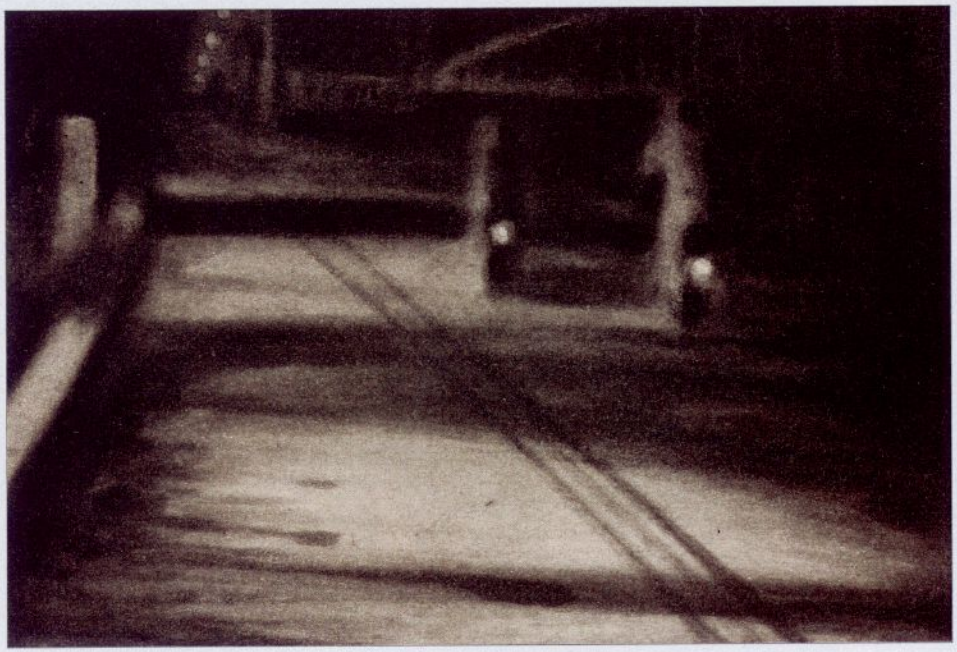


Crag, 2016
Relief (vessel printed with handmade inks) monoprint
30 x 22 inches
32 1/4 x 24 1/4 inches (framed)
Courtesy of the artist

Also included in the exhibition
Fold, Fault, 2016
Relief (vessel printed with handmade inks) monoprint
30 x 22 inches
32 1/4 x 24 1/4 inches (framed)
Courtesy of the artist

2nd Place

JESSICA **DUNNE**

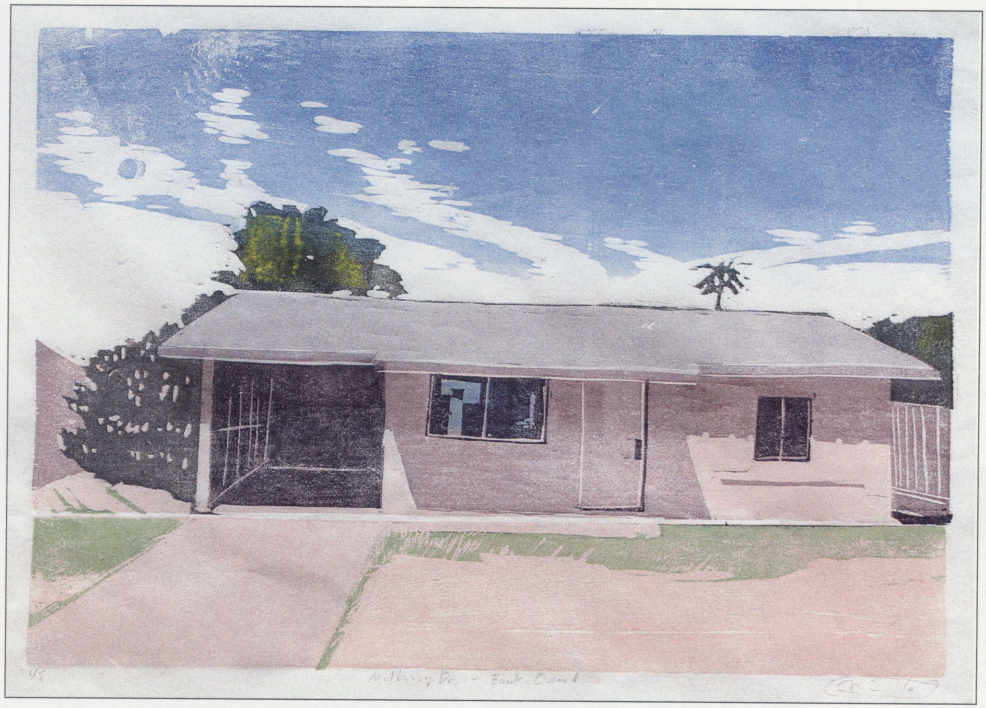


Commuters, Salzburg, 2014
Spit bite aquatint
Printed by Unai San Martin
4 x 6 inches (plate)
12 x 16 inches (framed)
Courtesy of the artist

Also included in the exhibition
Bright Wires, 2014
Spit bite aquatint
Printed by Unai San Martin
9 x 9 inches (plate)
12 x 16 inches (framed)
Courtesy of the artist

3rd Place

NINA **JORDAN**

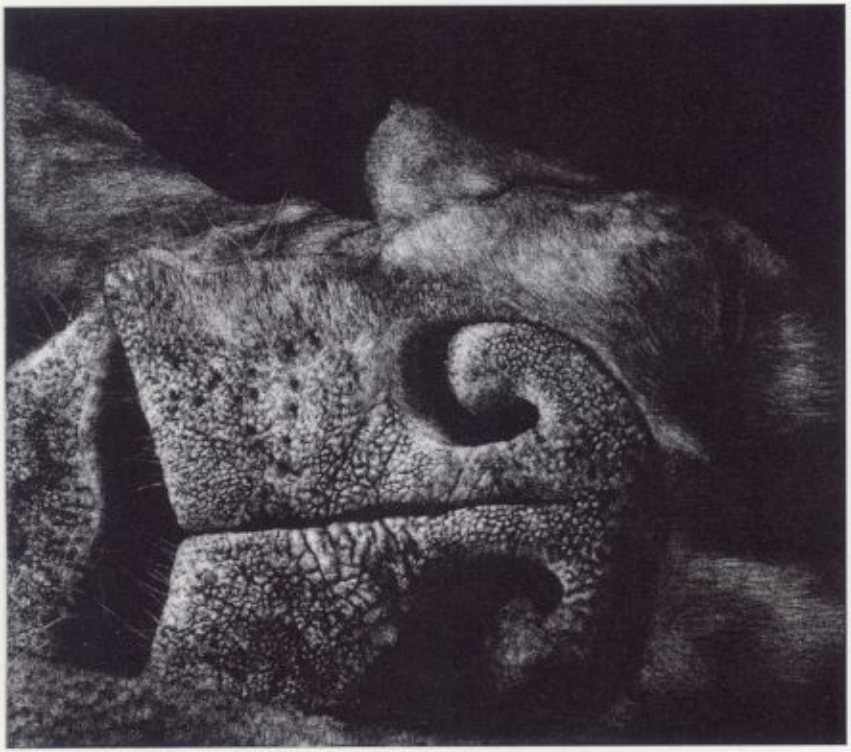


Mulberry Dr. – Bank Owned, 2016
Woodcut
14 x 19 inches
23 x 29 inches (framed)
Courtesy of the artist

Also included in the exhibition
Goodman St. – Bank Owned, 2016
Woodcut
14 x 19 inches
23 x 29 inches (framed)
Courtesy of the artist

4th Place

KIRSTEN **FLAHERTY**



Otis III, 2015
Mezzotint
8 ½ x 9 inches (plate)
17 ½ x 16 ¼ inches (framed)
Courtesy of the artist

OTHER WORKS
in the exhibition



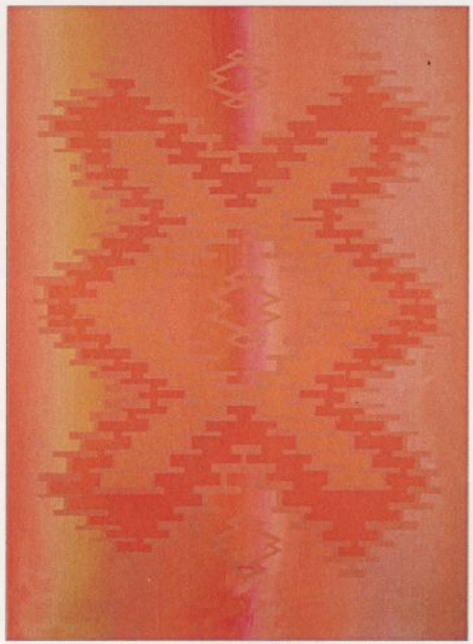
CAROL ACQUILANO
August Growth, 2014
Color reduction woodcut
9 x 12 inches
16 ½ x 20 ½ inches (framed)
Courtesy of the artist



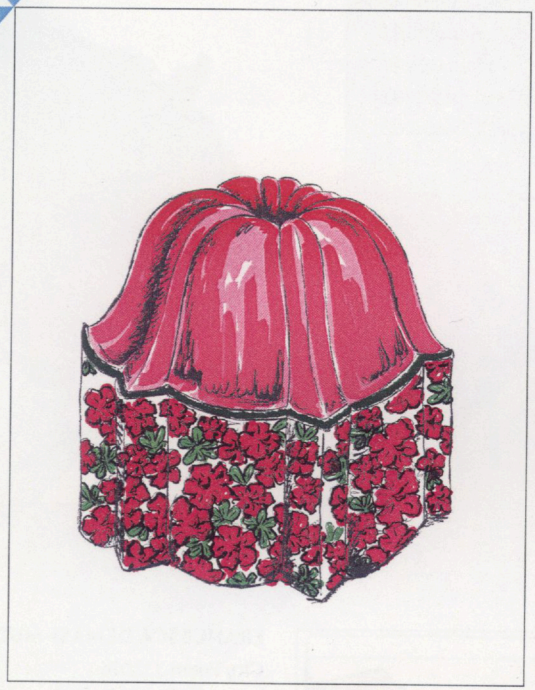
DIANE ALIRE
Forbidden, 2014
Photogravure
13 x 9 ½ inches (print)
21 x 17 inches (framed)
Courtesy of the artist



DAVID AVERY
Running on Empty, 2016
Etching
6 x 6 inches (plate)
14 x 12 inches (framed)
Courtesy of the artist



CAITLIN COCCO
Blanket, 2014
Serigraph
21 x 15 inches
26 ½ x 20 ½ inches (framed)
Courtesy of the artist

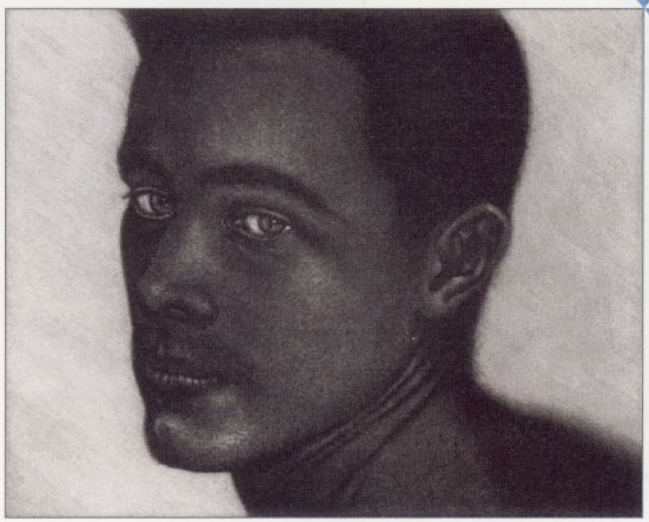


AMY COUSINS
Schematic for Pink Jello Sculpture, 2016
Screen print
31 x 24 inches
33½ x 26½ inches (framed)
Courtesy of the artist



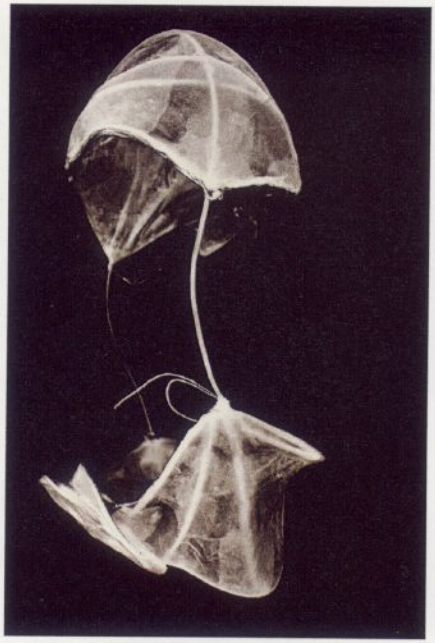
MICHAEL DAL CERRO
Centrum 3, 2015
Woodcut
26 x 19 inches
28 x 22 inches (framed)
Courtesy of the artist

EDUARDO FAUSTI
Angelo, 2015
Mezzotint
14 x 15 inches
18 3/4 x 19 3/4 inches (framed)
Courtesy of the artist





EILEEN FERARA
Whelk egg casing variation, 2016
Monotype
22 x 22 inches
27 x 27 inches (framed)
Courtesy of the artist



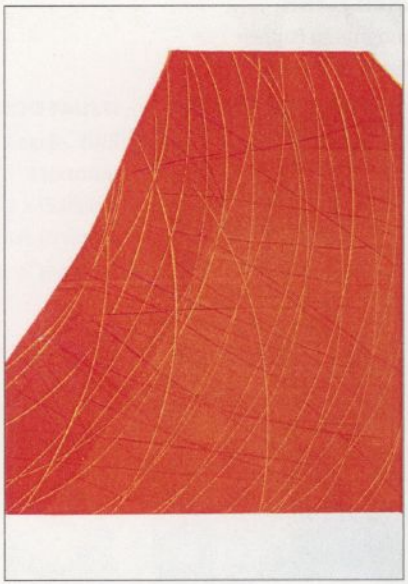
CHRIS FLYNN
Antigravity Puppet: Figures 3, Plate 1, 2015
Copperplate photogravure with chine-collé
20 x 25 inches
28 x 33 inches (framed)
Courtesy of the artist

Also included in the exhibition
Suspension Voice, 2015
Copperplate photogravure with chine-collé
22 x 16 ¼ inches
30 x 24 inches (framed)
Courtesy of the artist



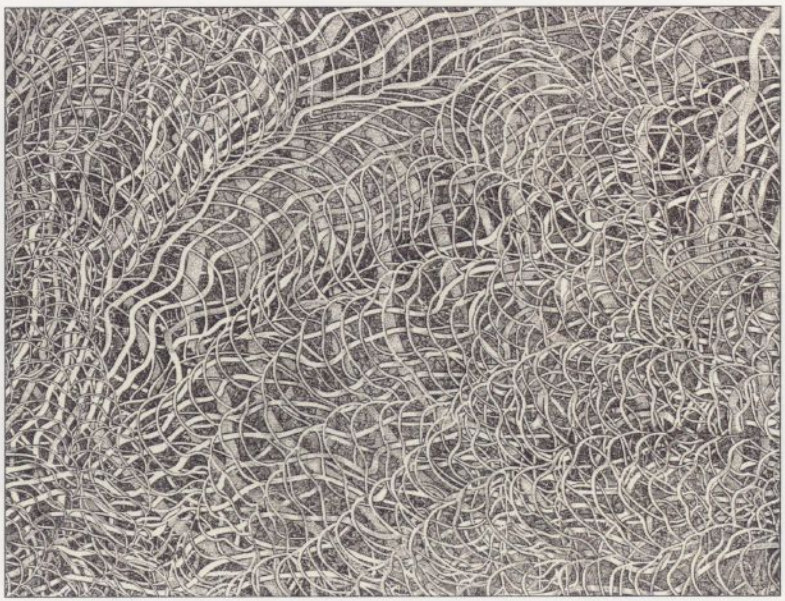
TIMOTHY FRERICHS
Waterways – Shale, 2015
Handmade black/gray Kozo paper with watermarks/blow-outs, archival digital ink prints, Flexi-rock, and Coptic binding
14 ½ x 10 inches (closed)
Courtesy of the artist

Also included in the exhibition
Fissile – Shale, 2015
Handmade black cotton/abaca paper with watermarks, ink drawing, Flexi-rock, and Coptic binding
15 ½ x 11 ¾ inches (closed)
Courtesy of the artist

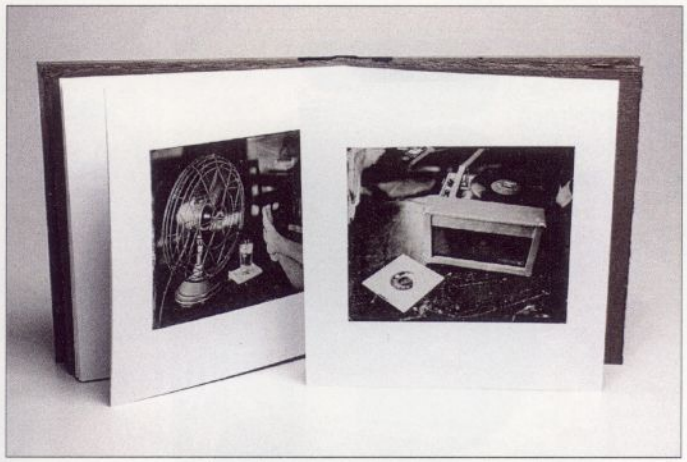


TERRI FRIDKIN
Isla Uno, 2015
Monotype
30 x 22 inches
33 x 25 inches (framed)
Courtesy of the artist

KARLA HACKENMILLER
Synaptic Evolution, 2014
Etching
11 x 13 ½ inches
16 x 20 inches (framed)
Courtesy of the artist



FRANK HAMRICK
Sometimes Rivers Flow Backwards, 2014
Cover: tintype inset into cotton rag handmade paper
End sheets: cotton rag handmade paper
Interior images: inkjet prints on matte Red River paper
7 1/2 x 7 1/4 inches (closed)
Courtesy of the artist and Old Fan Press





ART HAZELWOOD
Gaceta Callejera: Burning Down the House, 2015
Screen print
23 1/4 x 14 1/2 inches
33 x 23 inches (framed)
Courtesy of the artist

SUE HEATLEY
Shoot 'Em Up, 2016
Monotype, linocut, gouache, and collage on paper
17 x 13 ½ inches
19 x 15 ½ inches (framed)
Courtesy of the artist





KRISTINA KEY
Aquatint V, 2016
Copper etching
9 x 5 ½ inches
15 x 11 inches (framed)
Courtesy of the artist

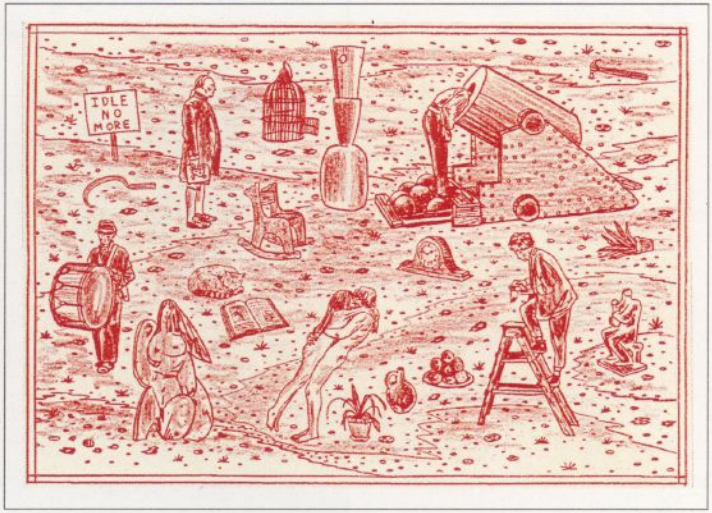


LAUREN ROSE KINNEY
The Bananas Are Sick, They're Dying, All of Them, 2014
Letterpress, linocut,
and polymer plate
7 x 6 inches (closed)
Courtesy of the artist

Also included in the exhibition
Crickets in Quito, 2014
Letterpress, linocut,
wood engraving, and
polymer plate
7 x 6 inches (closed)
Courtesy of the artist

MICHAEL KRUEGER
History is Nonsense – War Stories, 2016
Woodblock with chine-collé
18 x 24 inches
24 x 32 inches (framed)
Courtesy of the artist

Also included in the exhibition
History is Nonsense – The Stone Knows, 2016
Woodblock with chine-collé
18 x 24 inches
24 x 32 inches (framed)
Courtesy of the artist





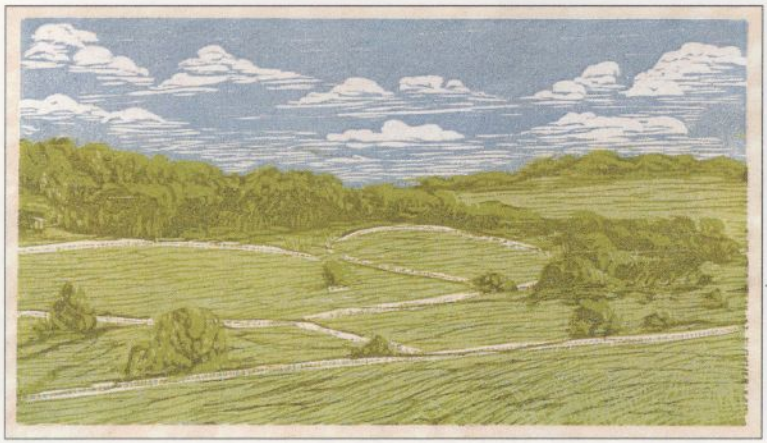
DAVID LANTOW
Bermuda, 2015
Woodcut with chine-collé
12 1/2 x 10 1/2 inches
15 1/4 x 13 1/4 inches (framed)
Courtesy of the artist



WOODY LESLIE
Understanding Molecular Typography by H.F. Henderson, 2015
Offset prints on Mohawk Surefine paper
6 1/4 x 4 1/2 inches (closed)
Collection of H.F. Henderson

EMILY LOMBARDO
Mine Collapse, 2014
Screen print
30 x 22 inches
34 x 26 inches (framed)
Courtesy of the artist





VAL LUCAS
York and Upper Glenco, 2014
4-color reduction woodcut
with chine-collé
9 x 7 inches
12 x 16 inches (framed)
Courtesy of the artist

Also included in the exhibition
Oxbow Dunes, 2016
3-color wood engraving
8 x 10 inches
16 x 12 inches (framed)
Courtesy of the artist

HELENE MANZO
Fall on the Bushkill, 2016
Monotype
16 x 20 inches
23 x 27 inches
Courtesy of the artist



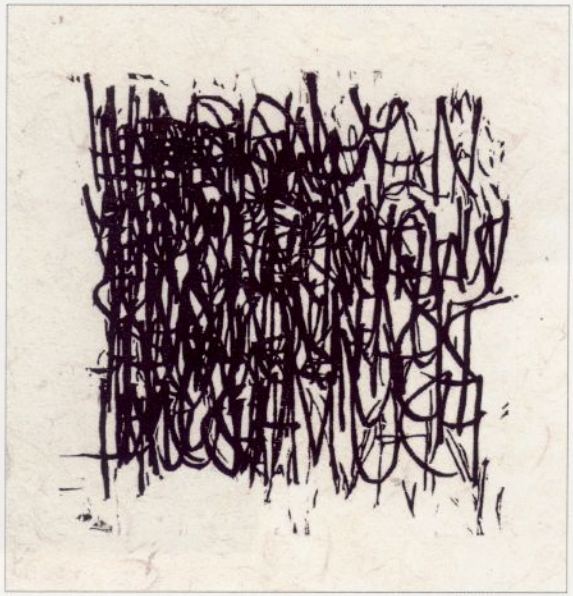


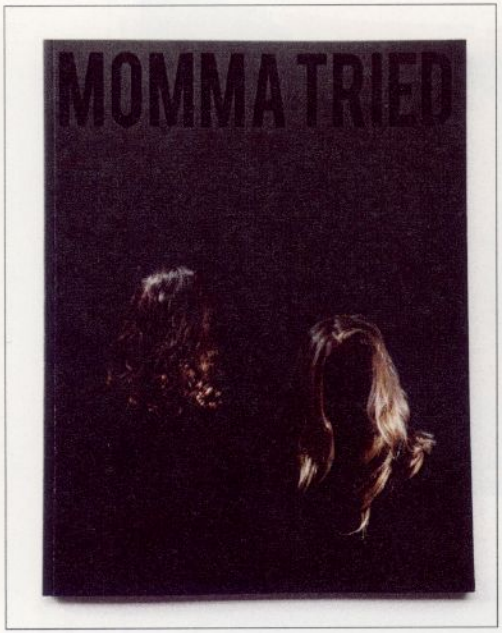
LARRY MCKIM
Principle, 2015
Linocut
12 x 12 inches
18 x 18 inches (framed)
Courtesy of the artist

BARBARA MILMAN
A Pocket List, 2015
Digital prints and linocut
11 x 15 inches (closed)
Courtesy of the artist



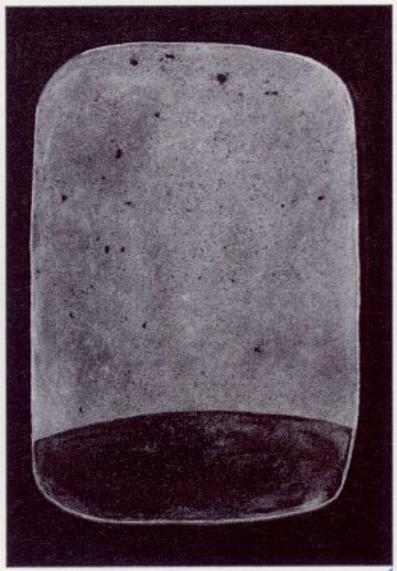
URSULA WEST MINERVINI
Hardly Anyone Knows How Much, 2016
Woodcut
4 x 4 inches
12 ¼ x 11 ½ inches (framed)
Courtesy of the artist





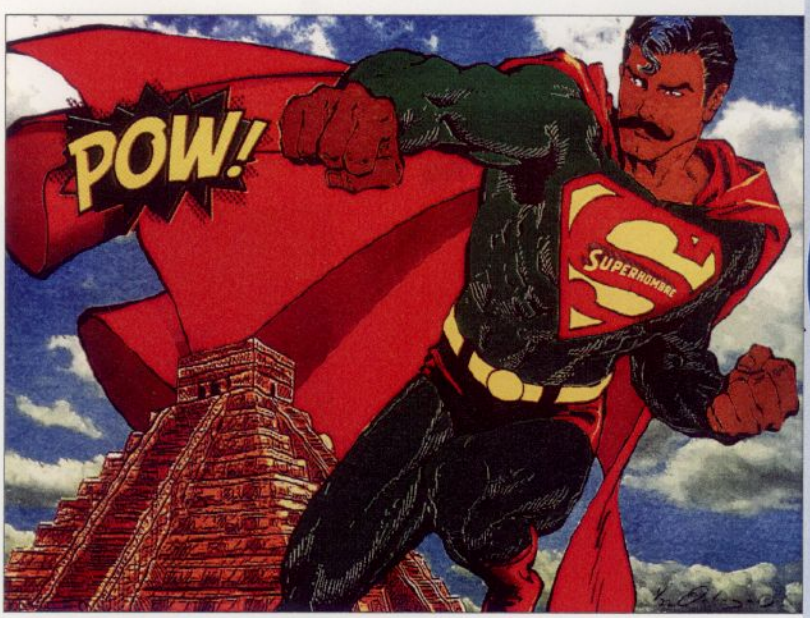
MOMMA TRIED
Momma Tried (Issue 2), 2015
Pages: 115 gr UPM Finesse Silk
Cover: 250 gr Ensocoat, overall
semi matt varnish,
spot UV gloss varnish
11 x 8 1/2 inches (closed); 160 pages
Courtesy of the artists

LAUREN ORCHOWSKI
We Are About to Land, 2016
Etching, aquatint, spit bite,
and à la poupée on
Arches cover paper
14 x 10 3/4 inches
19 x 15 1/4 inches (framed)
Courtesy of the artist



Also included in the exhibition
Red Zone, 2016
Etching, aquatint, spit bite, and
à la poupée on Arches cover paper
14 x 10 3/4 inches
19 x 15 1/4 inches (framed)
Courtesy of the artist

TONY ORTEGA
Super Hombre, 2015
Lithograph
15 x 20 inches
20 ½ x 26 ½ inches (framed)
Courtesy of the artist

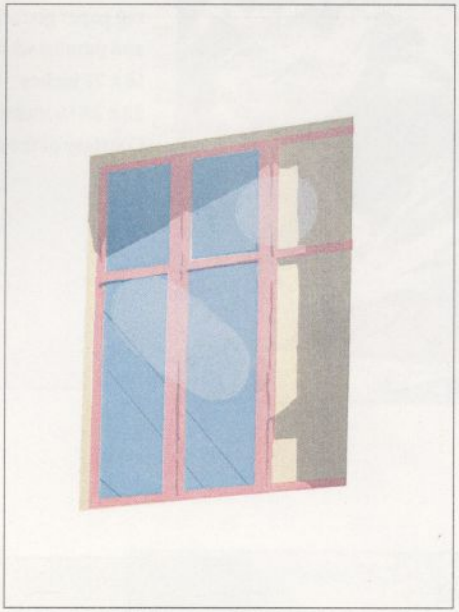




LISA RAPPOPORT
Zane Grey and Me, 2015
Text by Lisa Rappoport juxtaposed with excerpts from Zane Grey's novel *Wildfire*, frontispiece illustration by Andrew Larkin, letterpress printing and hand binding
8 1/4 x 10 3/4 inches (closed)
Courtesy of the artist and Littoral Press



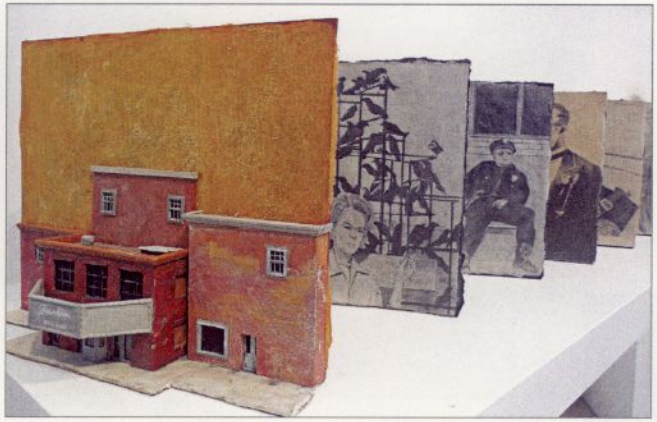
HENRY ROUX
Rodin Study 01, 2015
Burnished aquatint
9 x 12 inches
16 x 20 inches (framed)
Courtesy of the artist



EMMA SAFIR
MacArthur Park
(I Want to Believe), 2016
Silk screen
30 x 22 inches
32 x 25 inches (framed)
Courtesy of the artist

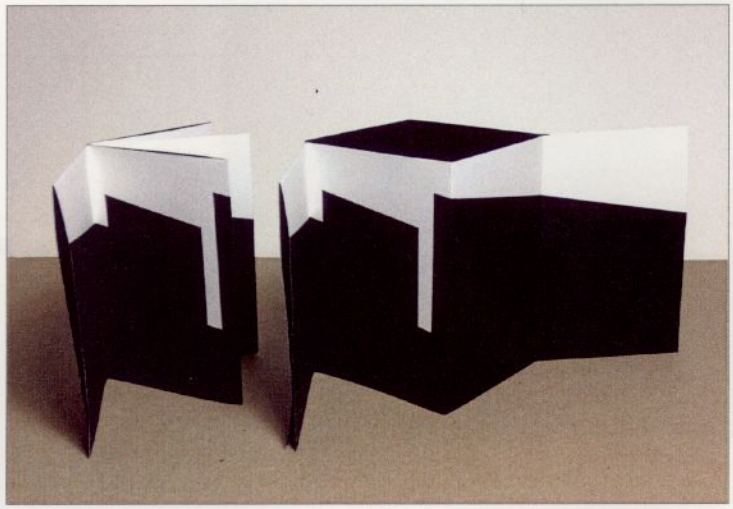
Also included in the exhibition
Arcade Mirror (After Lichtenstein), 2016
Silk screen
30 x 22 inches
32 x 25 inches (framed)
Courtesy of the artist

ROCCO SCARY
Screen Memories, 2014
Handmade paper,
graphite and mixed media
9 x 43 x 18 inches (open)
Courtesy of the artist





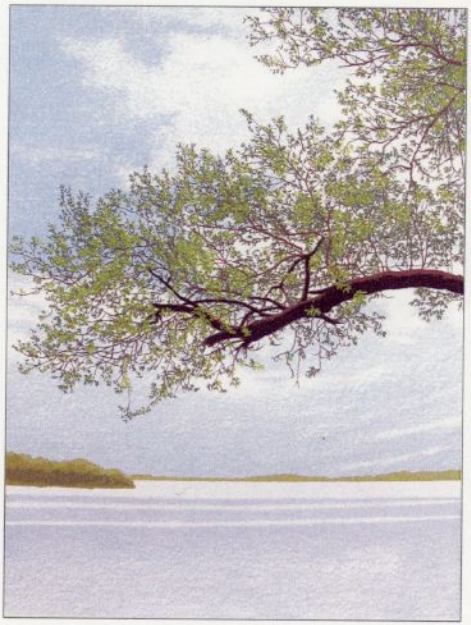
KENNETH SCHNALL
TOCSIN 1, 2014
Digital pigment print,
rag paper gouache,
and pumice wash
16 x 22 inches
22 x 28 ½ inches (framed)
Courtesy of the artist



ROBIN SHERIN
Building Silhouettes #4, 2014
Digital inkjet instant book
4 ¼ x 2 ¾ inches (closed)
Courtesy of the artist



TATIANA SIMONOVA
Not to Know Again / Once, 2015
Copper engraving with woodcut
on gampi collage
20 x 20 inches
22 x 22 inches (framed)
Courtesy of the artist



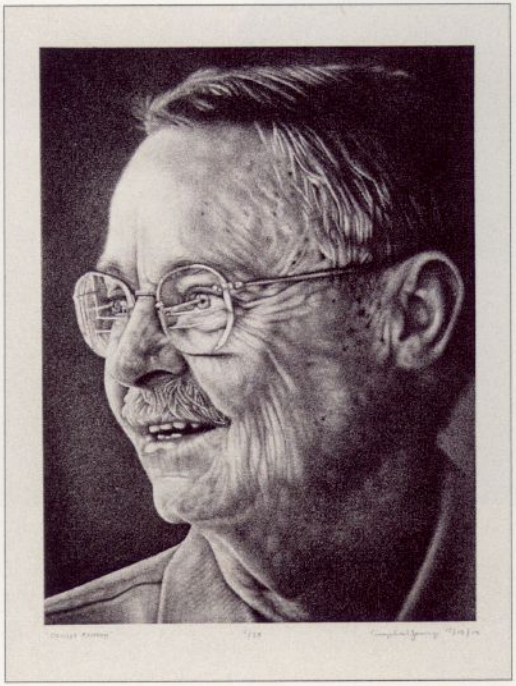
WILLIAM WAITZMAN
Early Morning, Blue, 2015
Silkscreen
13 x 10 inches
20 x 16 inches (framed)
Courtesy of the artist

Also included in the exhibition
Kayaker, 2015
Silkscreen
12 x 12 inches
18 ½ x 18 inches (framed)
Courtesy of the artist



MARY WALKER
Shoot the Moon (d), 2016
Stencil monoprint
and woodcut
22 x 15 inches
22 x 15 inches (framed)
Courtesy of the artist

ANGELA YOUNG
Daniel Britton, 2014
Lithograph
12 x 9 inches
19 x 15 inches (framed)
Courtesy of the artist



University Galleries
WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for the Visual Arts
300 Pompton Road, Wayne, NJ 07470
http://www.wpunj.edu/coac/gallery/

Kristen Evangelista • Director
Emily Johnsen • Gallery Manager

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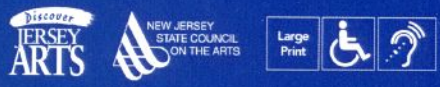
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